

**80th Birthday
Season 2025/26**

**Jakub Hrůša conducts
Mahler 7**

**Thursday 13 November 2025
Royal Festival Hall**

Phil har monia



**SOUTHBANK
CENTRE**
RESIDENT

Become a Philharmonia Friend

More for your money with
Friends discounts

More insights into the life
of the orchestra

More music-making in
our communities

More time to book with priority
booking on concerts

Join from £80

philharmonia.co.uk/friends



In a nutshell...

Mahler's symphonies are woven into the Philharmonia's story – the orchestra has performed them throughout its 80 years, earning a reputation as "London's Mahlerian orchestra par excellence" (*Bachtrack*).

Tonight, conductor Jakub Hrůša leads the Seventh Symphony, one of Mahler's most imaginative works. Known as the 'Song of the Night', it moves from shadow to sunlight, mixing the sounds of the natural world and everyday life – cowbells, bird calls, marching bands and even a mandolin into a vast, radiant musical tapestry.

For Hrůša, Mahler's music embraces "all possible worlds of sound, meanings and genres, as if each symphony was a universe... everyone can find a link to Mahler."

Welcome to this evening's concert

Philharmonia **80**

Jakub Hrůša conducts Mahler 7

Thursday 13 November 2025, 7.30pm
Southbank Centre's Royal Festival Hall

Jakub Hrůša – conductor

MAHLER Symphony No. 7
(77 mins)

This performance finishes at
approximately 8.50pm

His Majesty King Charles III
Patron

Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Christoph von Dohnányi
Honorary Conductor 2008–2025

Zsolt-Tihamér Visontay
Concert Master



Tonight's concert is being broadcast
live on BBC Radio 3. It will be available
on BBC Sounds for 30 days

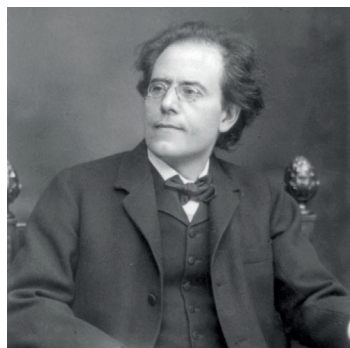
Philharmonia Social

Philharmonia Social is our new
initiative to help everyone feel
welcome at our concerts.

Our staff, players and volunteers
will be in the Clore Ballroom before
and after the concert.

6.30pm: a short introduction to
the orchestra and this evening's
performance

6.45pm: your chance to join the
conversation, ask questions and
connect with your fellow audience
members.



Gustav Mahler, Public Domain

Gustav Mahler (1860 – 1911)

Symphony No. 7
(1906) (77 mins)

- I. Langsam (Adagio). Allegro con fuoco**
- II. Nachtmusik. Allegro Moderato**
- III. Scherzo. Schattenhaft**
- IV. Nachtmusik. Andante amoroso**
- V. Rondo-Finale. Allegro ordinario**

This was the last of the purely instrumental symphonies Mahler composed before returning to the use of choral and solo voices in the massive Eighth Symphony. It remains one of his least known and perhaps his least understood. Various commentators have interpreted it as concerned in some way with ideas of the night – most obviously because the two serenades that form the second and fourth movements were designated by the composer as ‘Night music’, but also because the *Scherzo* was

given the marking *Schattenhaft* (shadowy, or ghostly) and Mahler talked about the *Finale* in terms of the brightness of sunlight.

Alma suggested that her husband was thinking of the poetry of Eichendorff when he composed the fourth movement, a writer whose work is suffused with nocturnal landscapes evoked through sound rather than imagery. This intriguing comment suggests a wider frame of reference for the symphony as a whole.

Mahler was fascinated by the fairytale, the world of make-believe, the child’s vision of the world, finding in naïveté a kind of truth that he often sought to express in his own music. His early attempts at operas were based on fairytale stories. He had no time for realism in opera, and one of his favourite works was Humperdinck’s *Hänsel und Gretel*, which he conducted many times. His early songs and symphonies were shaped by his settings of the folk poetry of *Des Knaben Wunderhorn*, a collection of rhymes that evoke a world as seen in a child’s picture book.

Unsurprisingly, he found himself out of step with the kind of modernism represented by Richard Strauss. While his contemporaries set modern poetry, Mahler’s favourite authors were German romantics from nearly a century earlier – Jean Paul Richter and ETA Hoffmann.

Why is this relevant? Because, over and over again, Mahler’s Seventh Symphony seems to work like a fairytale and exhibits the same kind of unpredictable twists and

turns in its unfolding as are found in the stories of his favourite authors. In the Seventh he seems concerned with the same fantastical landscapes and characters, forever crossing a blurred boundary between the real and the imaginary.

This is not to say that Mahler’s symphony is based on any particular story, just that it works like them and evokes a similar atmosphere. Above all, it deploys the central romantic category of humour, constantly pulling the carpet from under our feet and presenting something one moment, only for it to turn out to be quite another thing in the next.

The result is a symphony that is often characterised by interruption and non sequitur. It makes for some of Mahler’s most modernist music, but whose unpredictable logic has its roots in romantic fiction.

None of this is much in evidence at the start of the first movement, which seems to pick up where the end of the Sixth Symphony left off, in funereal mood. Over the sombre rhythmic accompaniment of the orchestra, a tenor horn enters with a strangely angular theme. Even the tone of the instrument sounds strange in this context, imported into the orchestra from the brass band.

The slow march eventually gives way to a much more energetic one in which the dark orchestral colours of the opening are replaced by brighter sounds. As in

the Sixth, a march theme is contrasted with a more lyrical second theme, the two often interrupting each other without obvious preparation. This opposition is itself interrupted by a passage in which the violins of the orchestra deliver a kind of vocal line – its melodic phrases are marked by little pauses, turn figures and obvious ‘breaths’.

The march material returns periodically in this movement, unrelenting and insistent, a kind of treadmill that Mahler cannot manage to get off. Various attempts are made to divert it and take the music somewhere else. The most effective is a passage that suspends the forward movement of the march (rather like the pastoral episode in the first movement of the Sixth).

Here, the music approaches some mysterious threshold; a trumpet sounds a quiet fanfare, anticipating a moment of resolution but one outside of the main timeframe of the piece (motifs built on superimposed fourths give this passage a particularly ‘extraterrestrial’ atmosphere). The threshold does indeed deliver the promised breakthrough – a sudden luminous moment of lyricism, but delivered pianissimo, the glimpse of a vision still distant. Its move towards a firm resolution is cut off by a return of the darkly portentous tone of the opening.

In a conventional symphonic first movement, this moment of recapitulation, with its return to the main key and opening theme, is a powerfully affirmative gesture – a point of arrival after the drama of the development.

But Mahler inverts this effect and creates its exact opposite: the reconciliation glimpsed in the preceding passage is cut off by the negativity of the return to the opening material. In place of the fullness imaged a moment earlier, Mahler returns us to the emptiness of the opening bars.

The drama begins again with the march theme attempting to forge some progress. And so it does, culminating in the grand, though decidedly forceful gestures of the closing section. The last five bars break through to the major key, but self-consciously so, as if aware of the conventional nature of their happy ending.

The first *Nachtmusik* begins and ends with the sounds of nature; a horn call, sent out across the valley, is answered by a second and chattering woodwind lines evoke a sense of the self-sufficient burbling of nature. As the movement proceeds, the sounds of nature are mixed up with the human world; passages of serenade music emerge from this landscape, but mingled with the sound of cowbells

It is one of Mahler's richest but most delicate patchworks, a coming together of disparate elements that, in the dark, one can never quite identify. It has aspects of

operatic scene painting about it, but its closest analogy might be found in one of the fantastic nocturnal landscapes described in the novels of Jean Paul.

If the second movement evokes a country nocturne, the third is decidedly urban. Among its assemblage of disconnected city sounds are a collection of waltz fragments in which the melody is separated from its accompaniment figures and dissolved into ungraspable scurrying figures.

Mahler foregrounds instruments not normally given melodic prominence – the tuba, the double bass, the contra-bassoon and a solo viola. His orchestration, like a kaleidoscope, breaks the material down into constantly changing colours and shapes; it comes together, builds up momentum and then collapses, only to start again. This movement is one of the most modern Mahler ever wrote; it shares with Berg's *Three Pieces for Orchestra* the sense of a Viennese world viewed on the brink of its own collapse.

The fourth movement, the second *Nachtmusik*, frames itself as a Serenade in its opening few bars. A deliberately sentimental phrase in the solo violin introduces the little serenade band, a group of wind instruments accompanied by guitar, harp and mandolin. While the mandolin looks ahead to the orientalism of *Das Lied von der Erde*, the guitar anticipates Berg's use of it for his tavern band in *Wozzeck*.

It is perhaps in this movement that the fairytale tone of the Seventh is most prominent. Mahler uses the familiar to create something that is both nostalgic and disconcerting, but always done with great lightness of touch. It is a world apart both from the grim drama of the Sixth Symphony and the monumentalism of the Eighth.

The Rondo-Finale opens in rumbustious fashion, with a flurry of fanfare figures in the timpani and brass. The opening has often been heard as a thinly veiled reference to the overture to Wagner's opera *Die Meistersinger von Nürnberg*, with which it shares a diatonic C major tonality, a rich contrapuntal texture and a sense of collective festival. But, unlike Wagner's overture, Mahler's opening is interrupted and its festivities cut short.

To be sure, the interruption is only temporary, but it happens again and again. Indeed, the whole movement is characterised by powerfully energetic passages suddenly sidestepped by non sequiturs. One section ends abruptly as another starts, but always at a tangent to the preceding one.

The result is a sense of tremendous plurality as if, to continue the Wagner reference, many different groups of people are all converging upon the same place. The plurality is only just held together by the rondo returns of the opening fanfare material.

Mahler, an opera conductor for his whole life, was a master of the theatrical gesture. This symphony is full of framing devices that are then subverted by what follows, throwing undue attention onto the frames themselves rather than the main material.

When the closing section ushers in an apparently triumphal tolling of bells and pealing out of the brass in bright C major fanfares, it is hard to tell whether Mahler is being entirely serious. The fairytale mode lingers even here; the grand gestures suggest joy and affirmation, but the little twist, in the penultimate bar of the whole symphony, suggests you cannot be quite sure.

© Julian Johnson



Gustav Mahler, Public Domain

Get to know Jakub Hruša



Jakub Hruša © Ian Ehm

What draws you personally to Mahler's Symphony No. 7?

The Seventh was one of the last Mahler symphonies I discovered as a conductor. My journey began with the Third, then the First, and I soon jumped to the Ninth, which I now feel closest to.

The Seventh attracted me for its enigmatic nature. I try to embrace its experimentalism and give it coherence. It was premiered in Prague by a mixed orchestra, including musicians from the German Theatre, due to the Czech Philharmonic's limited personnel. That history resonates with me, as the Bamberg Symphony, which I lead, descends from that tradition. Our *United by Mahler* concert with the Czech Philharmonic in Prague was a powerful artistic and cultural experience, showing how close we are despite language differences.

You've spoken about Mahler's ability to "embrace all possible worlds of sound." How do you approach bringing that to life with the Philharmonia?

In every imaginable way. But the main thing is our mutual trust, built over years of wonderful creative collaboration.

How does your idea of engaging with the past – not imitating it – affect how you interpret Mahler's Seventh Symphony?

To tell the truth, I try to be authentic and not to pretend anything. I think that's enough – after all, I myself (like all my colleagues) am a living, that is, a contemporary person, not someone from the past.

What does it mean to you to conduct Mahler 7 as part of the Philharmonia's 80th anniversary season?

It is a great honour, and I value it deeply. Every time I have the opportunity to conduct such masterpieces, I feel privileged and happy.

What three things are you listening to at the moment?

Dvořák's *The Wild Dove*, Janáček's *Taras Bulba* and Britten's *Peter Grimes*.

About the Philharmonia

Philharmonia **80**

Founded in 1945, the Philharmonia Orchestra Celebrates its 80th birthday in the 2025/26 season.

Conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in 2021, and Marin Alsop joined him as Principal Guest Conductor in 2023.

They follow in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key conductors who have shaped the Philharmonia's reputation as one of the world's great orchestras.

The Philharmonia has premiered music by composers including Richard Strauss, Sir Peter Maxwell Davies and Errollyn Wallen and performs with many of the world's most admired soloists. Víkingur Ólafsson is this season's Featured Artist, and Gabriela Ortiz is Featured Composer.

Resident at the Southbank Centre since 1995, the Philharmonia also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, and tours extensively worldwide. A major US tour in October culminated in two concerts at Carnegie Hall.

The Philharmonia's 80-year recording history includes many benchmark LP's and more than 150 film and videogame soundtracks. The Orchestra's recording of Beethoven's Symphony No.5 is travelling through interstellar space on board the Voyager spacecraft, and immersive installations and virtual reality experiences introduce orchestral music to new audiences.

The Philharmonia is committed to nurturing and developing the next generation of instrumentalists and composers, with a focus on increasing diversity within the classical music industry.



Santtu-Matias Rouvali and the Philharmonia Orchestra



Jakub Hrůša © Marian Lenhar

Born in the Czech Republic, Jakub Hrůša is Chief Conductor of the Bamberg Symphony, Music Director of The Royal Opera, Covent Garden, and Chief Conductor and Music Director Designate of the Czech Philharmonic (from 2028).

He performs regularly with the world's greatest orchestras, including the Vienna Philharmonic, Berlin Philharmonic, Bavarian Radio Symphony, Munich Philharmonic, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Tonhalle Orchester Zürich, Lucerne Festival Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, NHK Symphony and the Mahler Chamber Orchestra – and in the US with The Cleveland Orchestra, New York Philharmonic and Boston Symphony Orchestra.

He has led opera productions for the Lyric Opera of Chicago, Salzburg Festival, Vienna State Opera, Royal Opera House, Opéra National de Paris, and Zurich Opera. He has also been a regular guest with Glyndebourne Festival, conducting *Vanessa*, *The Cunning Little Vixen*, *A Midsummer Night's Dream*, *Carmen*, *The Turn of the Screw*, *Don Giovanni* and *La bohème*, and was Music Director of Glyndebourne On Tour for three years.

His relationships with leading soloists include collaborations with Behzod Abduraimov, Piotr Anderszewski, Leif Ove Andsnes, Emanuel Ax, Lisa Batiashvili, Joshua Bell, Renaud Capuçon, Gautier Capuçon, Isabelle Faust, Julia Fischer, Sol Gabetta, Christian Gerhaher, Kirill Gerstein, Karen Gomyo, Hélène Grimaud, Augustin Hadelich, Hilary Hahn, Alina Ibragimova, Steven Isserlis, Janine Jansen, Sheku Kanneh-Mason, Leonidas Kavakos, Evgeny Kissin, Patricia Kopatchinskaja, Lang Lang, Igor Levit, Albrecht Mayer, Anne-Sophie Mutter, Emmanuel Pahud, Beatrice Rana, Josef Špaček, Nikolaj Szeps-Znaider, Antoine Tamestit, Jean-Yves Thibaudet, Daniil Trifonov, Mitsuko Uchida, Lukáš Vondráček, Yuja Wang, Alisa Weilerstein, and Frank Peter Zimmermann.

As a recording artist, he was a double winner at the 2024 Gramophone Awards. With Bamberg Symphony, he received the ICMA Prize for Symphonic Music in 2022 and 2023, and the Preis der Deutschen Schallplattenkritik. His recordings have been nominated for BBC Music Magazine, Gramophone, and Grammy Awards. Hrůša is an Honorary Member of the Royal Academy of Music. He received the Bavarian Order of Merit (2025), Silver Medal of the Czech Senate (2024), Sir Charles Mackerras Prize, Bavarian Culture Prize, Antonín Dvořák Prize, and Bavarian State Prize for Music.

Hrůša is an Honorary Member of the Royal Academy of Music in London. In 2025 he received the Bavarian Order of Merit, and in 2024 he received the Silver Medal of the President of the Czech Senate, its highest award. He was the inaugural recipient of the Sir Charles Mackerras Prize, and has also been awarded the Bavarian Culture Prize, the Czech Academy of Classical Music's Antonín Dvořák Prize, and – with Bamberg Symphony – the Bavarian State Prize for Music.

BBC RADIO 3

ADVENTURES IN CLASSICAL

Listen on **SOUNDS**

FIRST VIOLINS

Zsolt-Tihamér Visontay

Lena Zeliszewska
Eugene Lee
Eunsley Park
Adrián Varela
Soong Choo
Victoria Irish
Chair endowed by Gillian and Lionel Frumkin
Lulu Fuller
Karin Tilch
Eleanor Wilkinson
Kate Cole
Peter Fisher
Grace Lee
Jonathan Lee
Jane Kim
Arda Karakaya

SECOND VIOLINS

Julian Gil Rodriguez

The Principal 2nd Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Nuno Carapina
The No. 3 Second Violin chair is endowed anonymously
Marina Gillam
Susan Hedger
Chair endowed by Sir Peter and Lady Middleton
Gideon Robinson
Julian Milone
Susan Bowran
Nicola Goldscheider
Sali-Wyn Ryan
Ikuko Sunamura
Mee-Hyun Esther Park
Anna Brigham
José Nuno Cabrita Matias

VIOLAS

Scott Dickinson *

The Principal Viola Chair is endowed by the Tertis Foundation
Francis Kefford

Sylvain Séailles

Chair endowed by Ruth and Henry Amar
Cheremie Hamilton-Miller
Chair endowed by The Fernside Trust
Stephanie Edmundson
Cameron Campbell
Linda Kidwell
Gijs Kramers ^
Sara Sheppard
Carol Hultmark
Daichi Yoshimura
Pamela Ferriman

CELLOS

Alice Neary

Richard Birchall
The No. 2 Cello Chair is endowed by Jane and Julian Langer
Ella Rundle
Silvestrs Kalniņš
Tamaki Sugimoto
Anne Baker
Yaroslava Trofymchuk
Chair endowed by Manuela Ribadeneira
Heather Lewis
Laura Donoghue
Yvonne-Marie Parsons

DOUBLE BASSES

Tim Gibbs *

The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth
Gareth Sheppard
Michael Fuller
Chair endowed by Naomi and Christophe Kasolowsky
Owen Nicolaou
Benjamin du Toit
Samuel Rice
Ryan Smith
Simon Oliver

FLUTES

Fiona Kelly

The Principal Flute Chair is endowed by Norbert and Sabine Reis
June Scott
The No. 2 Flute Chair is endowed anonymously
Alyson Frazier
Daniel Shao

PICCOLO

Sophie Johnson

Daniel Shao

OBOES

Timothy Rundle

The Principal Oboe Chair is endowed in memory of Stephen Rundle
Imogen Davies
Louise Hayter

COR ANGLAIS

Patrick Flanagan †

CLARINETS

Maura Marinucci †

Jordan Black
Alex Roberts

E FLAT CLARINET

Jennifer McLaren *

BASS CLARINET

Laurent Ben Slimane †

The Principal Bass Clarinet Chair is endowed by Philip and Judy Green

BASSOONS

Richard Ion

The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Shelly Organ
Matthew Kitteringham

CONTRABASSOON

Luke Whitehead

The Principal Contrabassoon Chair is endowed by David and Penny Stern

HORNS

Laurence Davies

The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain
Kira Doherty †
Jake Parker
Carsten Williams
The No. 4 Horn Chair is endowed by James Rushton
Will Scotland

TRUMPETS

Matthew Williams

Robin Totterdell
Christian Barraclough †
Robert Farley †

TROMBONES

Matthew Lewis

Jonathan Hollick

BASS TROMBONE

James Buckle †

The Principal Brass Trombone Chair is endowed by Christopher Elliott MBE

EUPHONIUM

Philip White **

TUBA

Peter Smith ‡

TIMPANI

Matthew Hardy

PERCUSSION

Paul Stoneman †

The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Tom Edwards
Rachel Gledhill *
Laura Bradford
Christopher Thomas
Ewan Millar ~

OFF STAGE PERCUSSION

Mark McDonald

HARP

Heidi Krutzen

The Principal Harp Chair is endowed by Cliff and Jeannie Hampton
Anneke Hodnett

GIUITAR

Forbes Henderson

MANDOLIN

Nigel Woodhouse

HONORARY MEMBERS OF THE PHILHARMONIA ORCHESTRA

Vladimir Ashkenazy
Riccardo Muti
Esa-Pekka Salonen KBE
David Whelton LVO OBE, Hon FRAM, Hon RCM
Sir Sydney Lipworth KC and Lady Lipworth CBE
Rev John Wates OBE
Hon FRAM FRSA
and Mrs Carol Wates
Laurence Modiano

In Memoriam:
Mansel Bebb
Lorin Maazel
Giuseppe Modiano
Daniel Salem
Kurt Sanderling
Hazel Westbury

HONORARY DOCTOR

Dr Peter Newman

† Professor at the Royal Academy of Music

‡ Professor at the Royal College of Music

* Professor at the Guildhall School of Music and Drama

** Professor at Trinity Laban Conservatoire of Music and Dance

^ Professor at Codarts University for the Arts in Rotterdam

~ Philharmonia Instrumental Fellow 2025/26

This list was correct at the time of going to print but is subject to alteration. For all Philharmonia members visit philharmonia.co.uk/orchestra/players.

PATRON

His Majesty King Charles III

BOARD

Lord King of Lothbury KG, GBE, DL, FBA
Chair

James Buckle

President

Soong Choo

Joint Vice-President

Alexander Rolton

Joint Vice-President

David Aitman

Nick Bishop

Fiona Cornall

Susan Hedger

Johanne Hudson-Lett

Julian Milone

David Pickard OBE

Terence Sinclair

Paul Stoneman

Luke Whitehead

ARTISTIC COMMITTEE

Fiona Cornall
Sylvain Séailles
Mark van de Wiel
Zsolt-Tihamér Visontay
Eleanor Wilkinson

PHILHARMONIA FOUNDATION BOARD (USA)

Matthew H. Hurlock
President
Andrew Davis
Kathryn Davis
Joe Field
Benjamin Hildner
Amanda Grove Holmén
Sharon Jacob
Latifa Kosta
Serena Lese
Lady Lipworth CBE
Irene Mavroyannis
Maureen Mulheren
Saul Nathan
Betsy Pitts

The Honorable and Mrs Jay T. Snyder
David Whelton LVO OBE, Hon FRAM, Hon RCM
Thorben Dittes
Ex-officio as CEO, Philharmonia Ltd
Susan A. Mathisen
Administrator

Loved it? Share it.

Share your Philharmonia experience and stay in touch with the latest from the orchestra on our social channels:

-  /philharmonialondon
-  Philharmonia Orchestra
-  @philharmonia_orchestra
-  @philharmoniaorchestra
-  @philharmonialondon
-  @philharmonia

Thank you

We are grateful to the Philharmonia supporters whose contributions help us make extraordinary music accessible to everyone.

Core Funder



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Residency Partners



The Philharmonia Orchestra
in Bedford Trust



Major Orchestra Partners



Core Values
**Sidney Perry
Foundation**



Corporate Supporters



**McDermott
Will & Emery**

LEADERSHIP GIFTS

Dominic Webber Trust
Latifa Kosta
Sir Sydney Lipworth KC
and Lady Lipworth CBE
Laurence Modiano
Charitable Trust

BENEFACTORS

Michael Brindle KC and Alison Brindle
The Fernside Trust
The Amaryllis Fleming
Foundation
Philipp Freise
The Robert Fleming Hannay
Memorial Charity
Charlotte Hogg

HSH Dr Donatus, Prince of Hohenzollern
The Nathan Family
Manuela Ribadeneira
The Lloyd E. Rigler-Lawrence
E. Deutsch Foundation
Norbert and Sabine Reis
Christian and Myrto Rochat
Mr and Mrs Julian Schild
Terence and Sian Sinclair
EC Sosnow Charitable Trust

TRUSTS AND FOUNDATIONS

ABO Trust's Sirens programme
The Andor Charitable Trust
Art Mentor Foundation Lucerne
Cockayne - Grants for the Arts
The Maud Elkington Charitable Trust

Garrick Charitable Trust
Oliver Green Memorial Trust
McLay Dementia Trust
Edith Murphy Foundation
Orchestras Live
The Sidney Perry Foundation
The Austin and Hope Pilkington Trust
The David and Elaine Potter Foundation
The Radcliffe Trust
Scops Arts Trust
The John Thaw Foundation

CONDUCTOR'S CIRCLE

Ruth and Henry Amar
Nathan and Frances Kirsh
John and Caroline Nelson
The Michael and Nicola Sachler
Charitable Trust
Joy Antonia Sigaud
F Williams (Bedford) Ltd.

CONCERT MASTER'S CIRCLE

Graeme Archer and Keith Pannell
Dr Peter Barker
Mr and Mrs Raj Bhatia
Marlies Branston
StJohn Brown
Shibo Chen
Kate Collis
Beth and Michele Colocci
Mr Rupert Darbyshire
Steve & Cristina Goldring
Helaine Gordon
Mrs Maggie Guitar
Mervyn and Helen Bradlow
Mr Malcolm Herring
Lady Juliet Tadgell
Ting Zwei Kuei
Stanley Lowy MBE
Stephen and Jacqueline Lyon
Christian and Myrto Rochat
Dr and Mrs Paul Conway
Paul and Sally Cartwright
Lionel and Gillian Frumkin
David and Lynda Snowdon
Eric Tomsett
Stephen and Sophie Warshaw
Mr David J. Williams

CHAIR ENDOWERS

Ruth and Henry Amar
Nick and Camilla Bishop
Christopher Elliott MBE
The Fernside Trust
The Amaryllis Fleming
Foundation, Family and Partners Ltd.
Philip Green CBE and Judy Green
Gillian and Lionel Frumkin
Cliff and Jeannie Hampton
Patricia Kalmans and
Michael Ozer
Naomi and Christophe
Kasolowsky
Mr and Mrs Julian Langer
Sir Sydney Lipworth KC and
Lady Lipworth CBE
Sir Peter and Lady Middleton
Norbert and Sabine Reis
Manuela Ribadeneira

Christine Rundle, in memory
of Stephen Rundle
James Rushton
David and Penny Stern
Michael Stott
The Tertis Foundation
Penny and Nigel Turnbull
Rev John Wates OBE Hon FRAM FRSA
and Mrs Carol Wates

AMERICAN PATRONS OF THE PHILHARMONIA FOUNDATION

Aileen Bruner
Jozelyn Davis
Kathryn and Andrew Davis
The Shelby Cullom Davis
Charitable Fund
Michael Carr
Joe Field
Lydia and Manfred Gorvy
Leila Govi
Amanda Grove Holmén
Benjamin Hildner
Matthew and Severa Hurlock
Mr and Mrs William L. Jacob III
Mr and Mrs William Douglas Lese
Irene Mavroyannis
Maureen Mulheren
Betsy and Rob Pitts
Nicole Salmasi
The Honorable and Mrs Jay. T Snyder
Mrs Jan van Eck

THE KLEMPERER SOCIETY

The Revd Jeremy and Mrs Arthern
Roger Butland and Jean Daly
Mr Roger Charters
Mr Stuart Chillingworth
Adrian Clark
William Cockcroft
Ms Paula Cowin
Mr Roderick Davies
Professor Gavin Drewry
Mr Richard England
Mr John Gwynn
Mrs Judicaelle Hammond
Andrew Hunter
Mr David James
Lord King of Lothbury
John King
Mr Matthew Knight and
Dr Simon Wakefield
Laurence Lewis
Saul Nathan
David and Jenny Pratt
Mr Marc Prema-Ratner &
Mr Stephen Davis

Stuart and Margaret Renshaw
Michael and Jill Reynolds
Ann Ritchie
Michael and Suzette Scott
Mr Ian Sewell
Terence Sinclair
Mr and Mrs Julian Tucker
Andrew and Hilary Walker
Mr Neil Walker
Mr Ian Webb
Mr David J. Williams
Dr Ernst Zillekens

SYMPHONY FRIENDS

Mr Ronald Adair
Dr Patrick Byrne
Nicholas Baumgartner
Amanda Carter
Mr Roger Charters
Denys Clarke
Mrs Shiona Cowan
Michael Gell
Mr and Mrs Gavin Graham
Robert Gray
Colin Hall and Naomi Hall
Mrs Leslie Hamel and Dr Harald Henn
Melanie J. Johnson
Mr Raphaël Kanza
Markus and Chantal Metyas
Mr and Mrs Francis Norton
Dr Judith and Harold Paisner
Stuart Poyner
David and Jenny Pratt
Michael and Nina Richards
David and Ruth Simkins
John and Helen Skinner
Joe and Lucy Smouha
Mr and Mrs Colin Stevens
Mark Walker

*Thank you to all our supporters
who wish to remain anonymous*

**Music is
not what
we do.
It's what
we are.**

Phil har mo nia

Come back for more

**Evgeny Kissin:
one concert,
two concertos**

*Two rarely-performed jewels of
the piano concerto repertoire*

Mon 17 Nov, 7.30pm

**Rafael Payare
conducts
Symphonie fantastique**

Thu 27 Nov, 7.30pm

**Santtu and
Hilary Hahn**

*Hear one of the top violinists
of our time in Prokofiev's
Violin Concerto No. 2*

Sun 1 Feb, 7.30pm

**Battle of the Sexes:
Marin Alsop conducts
Balls**

*The 1973 tennis match won by
Billie Jean King – as an opera*

Thu 20 Nov, 7.30pm

**Santtu and
Fazıl Say**

*The celebrated pianist-
composer plays his own new
concerto 'Mother Earth'*

Sun 30 Nov, 3pm

**Marin Alsop conducts
Star Wars and The
Planets**

With guitarist Sean Shibe

Sun 8 Feb, 3pm

**SOUTHBANK
CENTRE
RESIDENT**

**philharmonia.co.uk
0800 652 6717**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**